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THE HOUSE

ART AT HOME.

V.—PICTURES.



TRANSACTIONS on pictures are so numerous that in this short chapter I shall endeavor to confine myself to what may be considered a strictly material and business-like view of art. Presuming that you are fond of pictures, that you wish to see them about you and can gratify your wish, but that you do not want to spend money on what may turn out to be worthless at some future time, it is possible to lay down certain guiding principles which will prevent your suffering any serious loss in your purchases. It is often said that nothing is more changeable and capricious than the prices which the general body of collectors is willing to give for pictures. It is also said that taste varies, and that certain artists are in or out of fashion. It cannot be denied that this is the case with certain kinds of art, and with collectors who do not buy because they have any particular love of pictures, but for amusement, or for investment, or even, perhaps, because it is the fashion. These good people and the work they cry up or down are equally uninteresting in my eyes. If you have taste and knowledge—that is, if you like a particular artist and his style and know why you like them, then you can afford to despise and overlook this idea of fashion. Moreover, I doubt if good work is ever really out of fashion. It was common to disparage Claude and Poussin for a time. Mr. Ruskin had pronounced against them, and they were not to be admired any longer. There were owners of Claudes in those days who sold them, thinking his work could never recover the blow. But the depression, if there ever was a serious depression, soon passed away, and Claudes advanced again and are still advancing; while for the comparatively few who know and like a good picture because it is a good picture, Mr. Ruskin's opinions were only valuable because they were so well expressed. It is said, similarly, that Turner, in whose favor Mr. Ruskin would have dethroned the older favorites, has fluctuated in the market. This I utterly deny. Many of Turner's oil paintings can never have been worth much, and from the way they were painted have in some cases faded off the canvas, and are worth nothing; but his water-colors and his earlier oil pictures are worth more than ever, and must always increase in value as they become more and more scarce. A little time ago a Turner was put up at Christie's at ten shillings, and was finally knocked down for £27. It was a genuine work, and turned out on examination to be signed. I suppose Turner's autograph is worth something, yet the picture cannot be called a bargain, because it was not a good one by whomsoever it was painted. A few years ago we saw at Manchester a considerable number of the works of this great artist, of the majority of which it would have been impossible to say

a word of praise. If they had ever been good all merit had long ago faded away. Beside them were other pictures of his, and especially water-colors, which were worth any price. So, too, with many other men whose names stand deservedly high. I have seen genuine pictures by Etty, Morland, Hogarth, Rembrandt, Rubens, Lely and many other nominally eminent painters sold for a few shillings, and have thought them dear at the price. I saw a real Landseer lately which is not worth the cost of its frame.

The moral of all this is that the inexperienced buyer must not think that a great name without correspondingly good work is valuable. In a public gallery it may be

kind of thing in our annual exhibitions in London, and I have no doubt you also suffer from it in America. With us it is generally caused by insufficient study. No young man ought to, or, indeed, can produce good work rapidly. If he works hard at first, aiming at the highest finish he is capable of, he may eventually attain to such a degree of technical skill that even his rapid work may be valuable. We have an excellent example of this in Sir J. E. Millais. In his early life he painted the "Return of the Dove" and other pictures remarkable for their harmonious color and high finish. He belonged, in fact, to the celebrated "Pre-Raphaelite Brotherhood." The skill and accuracy he thus attained have since enabled him to paint in a wholly different style, and one which, though it appears to me very inferior, is immensely popular. But some of his recent work is of very questionable value. It is painted, I allow, with marvellous ease, rapidity and technical knowledge, but the design is too often uninteresting, the coloring hap-hazard and the drawing faulty, while of composition there is none, betraying the absence of preliminary study. Such work may, owing to the laws of fashion mentioned above, command a certain price at present, but it cannot keep the field with work thoroughly thought out and fully completed. It will fluctuate, I feel sure. There are pictures which improve and increase in value almost daily; and until the collector is very sure indeed of his own judgment these are the safest investments. As for young artists who would imitate Sir John Millais's later style, without having gone through his early training, their pictures are and must always remain worthless. To go in for what is called "execution" for its own sake is fatal to a beginner; but I fear three fourths of the work now to be seen in the exhibitions of the Royal Academy is of this character. It was recently remarked by an acute critic that out of the hundreds of British artists who contribute to these and other shows of the kind only a few make preliminary sketches and studies. A number was mentioned. It was sixteen, incredible as it may seem. Now I should say to a beginner in picture-buying, "Confine yourself to the works of those sixteen." True, the list of their names comprised Sir F. Leighton, Mr. Poynter, Mr. Alma Tadema, Mr. Burne Jones and Sir J. D. Linton. There is much talk at present about what is called the impressionist school. It would be only repeating what I have already said to point out the reasons which forbid me to recommend it. Transcripts

from nature may be and often are very pleasing, though I deny that they are pictures. You may call them sketches, views, photographs in color, anything you like, but not pictures. The professors of the impressionist school carry their doctrines to a logical conclusion, and as often as not they sit down seriously to paint, exactly as they see it, something which is positively ugly in itself. I am not disposed to prophesy that this style of painting is destined to die out. On the contrary, it will always have practitioners, and will always command the admiration of a certain class of critics and buyers, people who like dexterity and rapidity for their own sake, and who hardly care at all for beauty. But as a safe



PORTRAIT OF ST. DOMINIC. BY BELLINI. IN ITALIAN SEVENTEENTH CENTURY FRAME.

desirable to have bad pictures as well as good, to show the growth or decay of an artist's powers; but in a private collection this can never be worth while, and a poor piece of work by an eminent hand among other and better examples has a deteriorating effect on all. The best and greatest artists had their weak moments, and with some it is to be feared the weak moments predominated; but the collector who buys on account of the name, and not on account of the beauty of the picture, should go in for a collection of autographs and let pictures alone. The beginner should also be warned against work which has the appearance of having been "knocked off." There is a great deal too much of this

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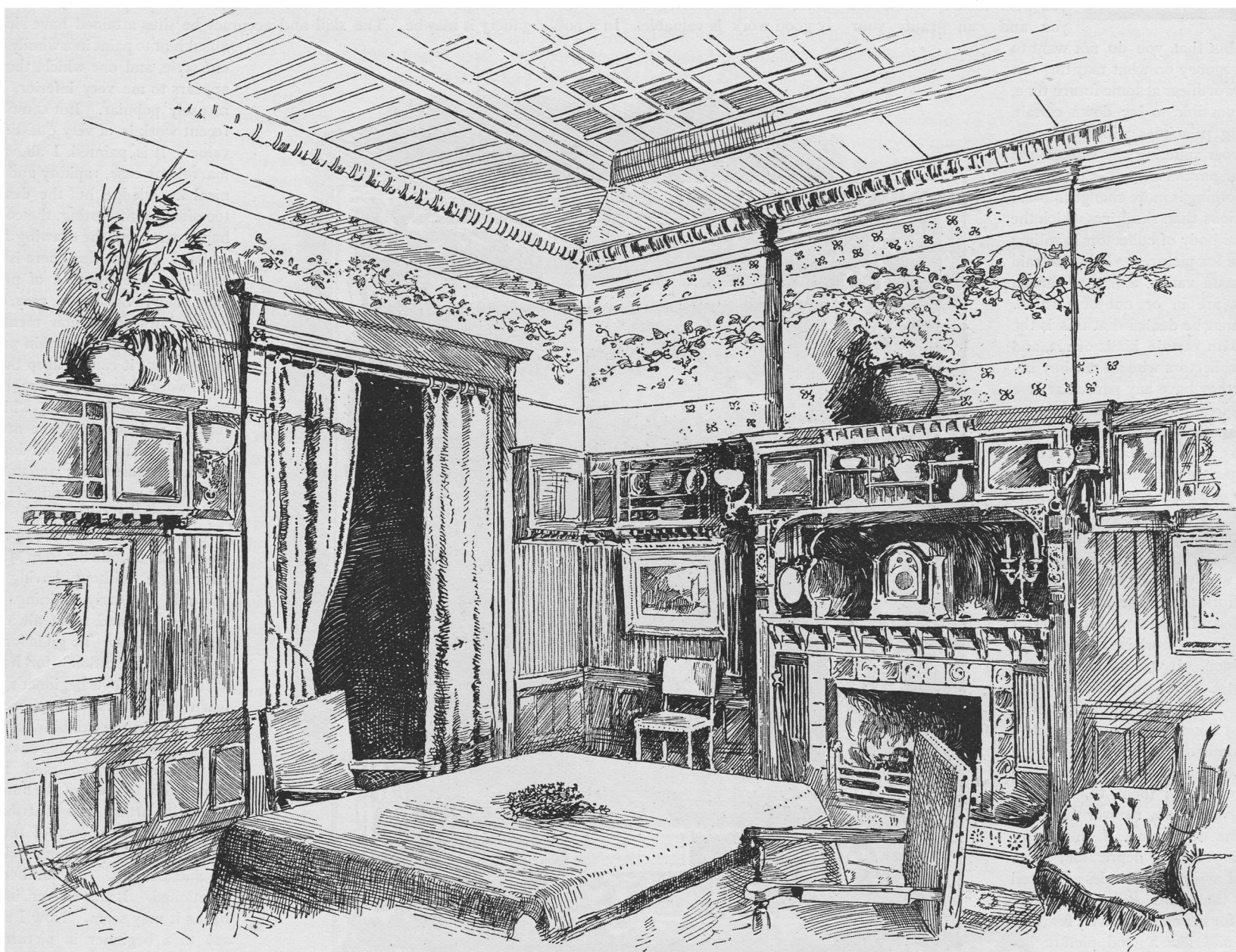
investment, it will be as well not to meddle with such work.

If we look among the pictures of the old masters and inquire for those which only fluctuate in price by becoming more valuable, we do not find much "impressionist" work. An enormous amount of trash is sold as "Rembrandt," a very small proportion of which is really from his hand; and of late years the market value of inferior pictures of his school, often signed with his name, has gone heavily down. Some twenty years ago the authorities of our National Gallery were so misguided as to buy for something like £1000 one of these signed pictures. Had I stood by and seen Rembrandt paint it, I should still say it was hideously ugly and vulgar, and with its coarse, rough surface and its utter want of composition, or harmony, or color, not worth as many pence. The best judges now say it is by Van Eckhout, one of Rembrandt's pupils, but it is signed

more sober work, such as that of, say, Holbein or Van Eyck or Mulready—that is, if we can get them to buy. For this reason, and others, I must say I think you have had a very hard bargain in New York with your "Angelus," by Millet. Take away the sentiment and nothing remains. The landscape is not pretty, the figures are positively ugly and there is no more color than if the painting was an etching.

It comes pretty nearly to this, perhaps, that small, complete pictures are more valuable than large ones, chiefly remarkable for execution. I do not wish to be understood as depreciating rapid execution. I am not criticising; I am only speaking of market value. Size is an important point. In France they paint enormous pictures, and, I suppose, admire them. In England we are all for small ones, and I cannot understand why some people, and especially some artists, profess to lament that we do not follow the French taste. I have

for so great a canvas. It was originally painted, at the suggestion of some noble lords, for the refreshment room of the House of Peers. A nearly square panel was to be filled. But the House of Commons refused to pay the bill, although Landseer only asked three hundred guineas. The picture was returned to the artist. Mr. Graves gave him five hundred for leave to engrave it and Lord Lonsborough bought it for eight hundred. At Lord Lonsborough's death it went to his widow, whose second husband, Lord Otho Fitzgerald, retained it till his death, when it was put up at Christie's, and on the view days bets were freely made as to its fetching a price nearer £20,000 than £10,000. The latter estimate proved the nearest. The picture went for only £6,510, a great price, it is true, but less than it would have fetched had not the remark, made by a spectator of the sale, been true: "If you buy that, you must build a house to put it in." By the way, we have some very good exam-



NEW YORK DINING-ROOM. IN A HOUSE OF MODEST PRETENSIONS.

(SEE PAGE 97.)

with the great master's name. It is very different with some other old Dutch pictures. Those that are highly finished and carefully studied only fluctuate by going up. Ruysdaels, Hobbemas, De Hooghes, Ostades, Steens, Teniers, never decrease in price and are always the subjects of eager competition. Among modern painters the veteran Meissonier is an example in point. Take "La Rixe," which Napoleon III. purchased for, it was said, £3000, as a present for Prince Albert, and which now belongs to the Queen—how much would "La Rixe" fetch at Christie's? A few inches from the hand of Meissonier is worth a room full of his contemporaries. A brilliant young American seems to have made London his home; but I confess I look with distrust even on "Carnation Lily, Lily Rose." Its painter is as often very bad as very good. When we have learned to discriminate we may venture on pictures of the kind he produces; meanwhile, we cannot go wrong with much

mentioned Meissonier and might mention Gérôme. But let me take Landseer. An admirable catalogue of his works, as fully priced as possible, has been drawn up by Mr. Algernon Graves, to which an inquiring reader may be referred. But we may safely reckon Landseer's two greatest works to be the "Shepherd's Chief Mourner," painted in 1837, and the "Monarch of the Glen," painted, or at least exhibited in 1851. The first named of these has never been publicly sold, and was presented to the nation in 1857 by Mr. Sheepshanks, its first possessor. But we may estimate it as simply invaluable. If it came to the hammer the price would only be limited by the length of some very long purse—that of a nation, perhaps. It would fetch, we may be certain, as much as the "Angelus." But the "Monarch of the Glen" is immense, the stag being the size of life and the picture comprising a wide stretch of landscape. It is not every one who could afford wall space

ples in Landseer's works of the prudence of those who bought his first pictures. His "Alpine Mastiffs Reanimating a Traveller," painted in 1820, was sold for some thirty guineas. It lately fetched £2257. Landseer only received fifty guineas for the "Distinguished Member of the Humane Society," now, by bequest, in the National Gallery. Had it been brought to the hammer at its owner's death it would certainly have been valued at close upon £5000.

There must be young and promising artists in plenty now coming on whose pictures will eventually prove to have been good investments, and numberless dealers make fortunes by judicious buying of this kind. The art amateur can hardly indulge in such speculations, but he may be perfectly certain that however great a genius he may think an artist to be, it is hard work that makes the man eminent. The early career of Landseer, who dissected and drew muscles and bones until he was

thoroughly acquainted with all the possibilities of animal motion and expression, teaches us the same lesson. Look at the marvellously careful studies Mulready made for his pictures, long after it might have been thought he could trust his hand and eye. Nay, to go to the highest example of all, look at the extraordinary series of drawings Raphael himself made before he commenced a picture, and the careful changes and arrangements of the composition which may be traced in them.

As to the choice of masters and subjects, I will endeavor to say something in my next chapter. Here I hope I have sufficiently insisted on it that the collector should look at quality rather than name; that he should prefer finish to execution; and that he should rather patronize the young artist who studies carefully than the most brilliant professor of a slap-dash style.

LONDON, Sept. 1, 1890.

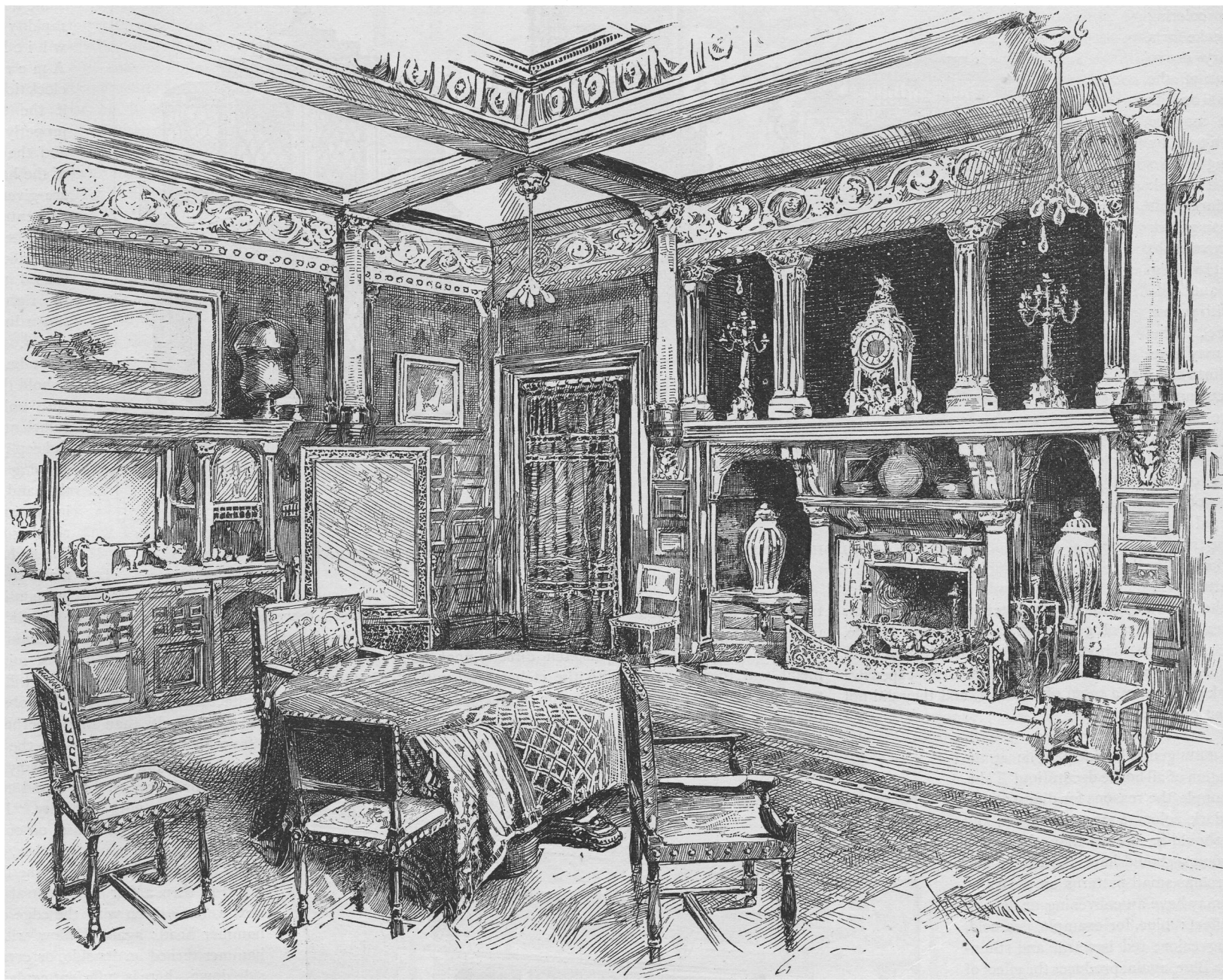
W. J. LOFTIE.

TWO DINING-ROOMS.

THE two designs for dining-rooms which we publish herewith are intended, the one for a modest habitation, in which the ornamental work will probably be done by the owner, the other for an expensive city mansion. In the first the wainscot is of Southern pine, oil-rubbed, which treatment brings it to a warm yellow of very good tone. The wall surface above is to be painted in distemper of a light buff color, with two horizontal bands very slightly darker in tone. These bands are to be stencilled in gold with the simple pattern shown in the drawing. The vines trailing along the frieze are to be painted by hand, from nature, autumn tints being chosen. The ampelopsis or the bitter-sweet will afford a good model, and many available patterns, if not of these, of others very similar, will be found in back num-

the fireplace should be of these colors, either singly or alternating. The leather-covered chairs speak for themselves. The portière should be in some heavy brownish or yellowish stuff.

In the larger dining-room the walls are covered with hangings woven of wool and silk, with a repeating pattern in dark red on an indigo ground. Over the mantel dark greenish black velvet takes the place of this hanging. The pillars are in onyx with gilded capitals and supports. The wainscot, divided into many small panels, is in rosewood. The cornice is in plaster, waxed and relieved by gilding on the foliated scroll which ornaments it. The beams are to be painted a dark cream color, relieved by gilding. The large panels enclosed by them would furnish good spaces for free-hand decorative paintings; but they may also be filled with stamped leather in one or two light tones. A Turkish



DINING-ROOM IN A NEW YORK MANSION, LIGHTED BY ELECTRICITY.

"ETRUSCAN ART remains in its own Italian valleys of the Arno and Upper Tiber in one unbroken series of work from the seventeenth century before Christ to this hour, when the country white-washer still scratches his plaster in Etruscan patterns. All Florentine work of the finest kind—Luca della Robbia's, Ghiberti's, Donatello's, Filippo Lippi's, Botticelli's, Fra Angelico's—is absolutely pure Etruscan, merely changing its subjects, and representing the Virgin instead of Athena, and Christ instead of Jupiter. Every line of the Florentine chisel in the fifteenth century is based on national principles of art which existed in the seventh century before Christ; and Angelico, in his convent of St. Dominic at the foot of the hill of Fiesole, is as true an Etruscan as the builder who laid the rude stones of that wall along its crest, of which modern civilization has used the only arch that remained for cheap building stone."—JOHN RUSKIN.

ber supplements of The Art Amateur. Part of the ceiling next the wall is protected with pine wood, the same as in the wainscot. The rest is divided into square panels by small mouldings. In these panels the two tints of the frieze may be made to alternate, and a further variety may be given by stencilling a rosette or other pattern in gold on the darker squares, and in the darker shade of buff on the light squares. The cornice may be replaced by a continuous moulding. The line of little cupboards extending around the room at the top of the wainscot is a unique feature; and if behind their glass doors be disposed the more ornamental china and silverware of the house, the effect should be charming. The large pots for flowers may be in blue and white delft or in green glazed ware. The Spanish water jars (to be had at Chadwick's, 16 East Eighteenth Street) are excellent for this purpose. The tiles around

portière in dark red and blue might be substituted for the one shown in the doorway. The fireplace should be tiled with onyx or vari-colored marbles. The room, as will be seen, is arranged for electric lighting.

ROBERT JARVIS.

THE dining-room fireplace illustrated on the next page has been designed after models to be seen in some old-country farm kitchens in which the hearth or "ingle nook" is almost a room in itself, with benches, as in the picture, for the old people, to whom a warm seat on winter evenings is a necessity. But the artist has bettered on his model by introducing windows, which are uncommon, though not absolutely unknown, and an inner as well as an outer mantel. The high wainscoting is found in many English farm-houses, and the ceiling showing the beams is common in all three king-

doms. The reader must think of the room as large and airy, lit by several other low-arched windows, the wainscot and rafters dark with age, the plaster of all tints of white, yellow and brown, like a well-colored meerschäum—perhaps a plant of ivy or a pot of geraniums or marigolds in the window. One has only to imagine that instead of the bric-à-brac in the drawing,

"—Broken teacups, wisely kept for show,
Rang'd o'er the chimney, glisten'd in a row."

It is an excellent type of a dining-room for a country house that is thus suggested, one whose general forms and proportions are so good and sensible that it takes a great deal of effective decoration without looking weak or over-luxurious. Taking the illustration as the simplest form adapted to American needs, one would only remark that, since coloring by smoke for a century or so is out of the question, its effect may be imitated by "filling" the woodwork with dark paint and using dark brown varnish, and tinting walls and ceiling with yellow ochre. The walls may have a uniform tint; the ceiling a large arabesque pattern on the white ground, or the whole of the plastered wall may be treated as a frieze, with a pattern in scratched work (sgraffito) or distemper. With a few pictures, a plenty of good rugs, and curtains of jute, plush, or canton flannel, such a room should look both habitable and artistic. We have even seen expensive damask curtains in a room of this sort, and they did not look out of place.

"A FEW general principles lie at the foundation of all house decoration. Take, for example, the reasons for different colors: dark colors suggest strength, and doors should be darker than the walls; dark rooms should have light tints, and small rooms small patterns on the walls. Color may have an enlivening or depressing effect: blue, for example, is a cold, quieting color; red is warm and stimulating. Blue, again, produces the effect of distance, and will make a ceiling higher, or a recess deeper, while yellow, appearing to advance toward the eye, will seem to lower the ceiling, or exaggerate a moulding, and red is the only color that remains stationary." So says a London contemporary. Although these principles may be true, authorities differ. No less a person than William Morris refuses to hear of aught but patterns of the largest size for the smallest rooms. The late William Burges recommended pure vermilion for walls, as the coolest color, if only used in sufficiently large masses. When Whistler decorated a small London room, by a somewhat novel expedient he caused the walls to be first painted in pure black and then had a coat of semi-transparent yellow laid over the black. The effect was to annihilate the walls and to produce the impression of living in a petrified nocturne, an endless London fog; but the small apartment no longer looked small, so great is the power of color in the hands of one who knows its use.

REPOUSSÉ METAL WORK.

IV.—TRANSFERRING THE DESIGN.

To transfer any selected design, place a piece of carbon paper on the metal with the black (or blue) side of the paper toward the metal, and over this lay the design, face upward. Now take a bone point (or knitting needle) and draw it, pressing firmly over the lines in the pattern, taking care that the design does not shift. When this is done remove the paper, and the pattern should appear in black (or blue) on the metal. With the etching point scratch in all the lines thus appearing, at the same time adding such as may by accident have been missed. Wash out the transfer marks with a little

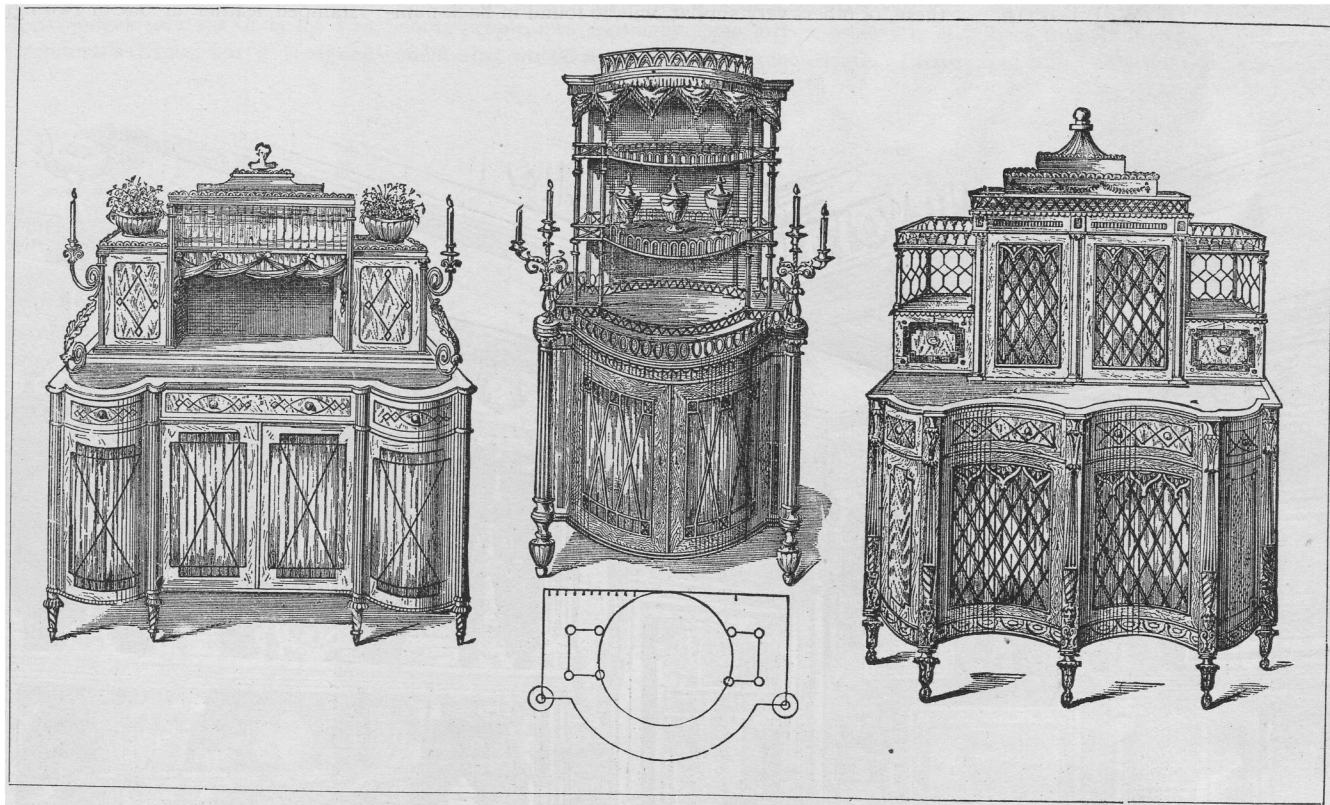
half an inch below the first, the tips of the third and fourth fingers at the same time resting upon the metal, and all touching each other. The right position of hands and tools when tracing was clearly shown in the August number of the magazine. It is drawn as if the worker were looking at his own hands; the illustration should be carefully studied until the handling becomes quite familiar. To begin the tracing or outlining, place the point of the tracer (which should rest against the second finger) on some portion of the outline in the left top corner of the work, slightly tilting the tool backward over the other fingers, so that the front point is just lifted off the metal. Now strike the tool fairly on the top with the hammer, and forcibly enough to strongly

indent the brass or copper, and continue to do this with about the same degree of rapidity with which an American clock ticks, and if the tool is properly held and the blows are given from the centre of its face, the tracer will move forward toward the right, cutting a line as it goes. Care must be taken to hold the tool with only just sufficient grip to keep it from slipping out of the hand, altering its angle or running off the line, and also to make the lines by a continuous

forward movement, not by punching the tool in, then shifting it and striking again, and so on. Of course the beginner will find this more difficult than it might at first appear, but patience and perseverance will soon acquire the requisite facility. It should be observed that much more of the difficulty than might perhaps be supposed arises from awkwardness in using the hammer.

Indeed, in the case of many of his own pupils the writer has found this to have been the only difficulty. Feeble and uneven blows given first on one side of the tool and then on the other, sometimes missing it and striking the fingers instead; then a fair and central blow; next a blow given with the edge of the hammer head; again, a blow with the hammer turned on its side, or even upside down—here is sufficient explanation of the failure of the beginner to make the tool at once accomplish his purpose. This description is a very fair one of the first attempt of nearly every beginner who has come under the writer's observation, and it will almost certainly apply to those now attempting the work for the first time. Some of the difficulty may be lessened by using a hammer with an oval knob to the stick, flattened at the sides, avoiding those that have been turned in the lathe. The knob should rest in the palm of the hand, the fingertips holding the stick lightly. At no time should this be gripped as in a vice; it must be held freely and the blows

given with as much elasticity as possible. Cultivate a regular, even blow, and the character of the tracing will speedily improve. Many beginners endeavor to hurry over this process as quickly as possible, and so produce a ragged and irregular outline. This is a great mistake and one that cannot be too carefully avoided. Professionals do not trace very rapidly, but they are careful to make lines



OLD ENGLISH FURNITURE. A GROUP OF CABINETS. BY THOMAS SHERATON.

turpentine, and the metal is ready for starting the first process in repoussé work. Should the worker be apt with pen or pencil he may sketch directly upon the metal, and then point in with the etcher, noting that turpentine smeared over the brass or copper will cause the pencil to take more readily, and that for ink the surface must be scoured with a little fine sand, to re-



DINING-ROOM FIREPLACE FOR A COUNTRY HOUSE.

move any trace of grease or finger marks. Now take the hammer in the right hand and the tracer (preferably the one marked No. 16 in the illustrations given in the August number of *The Art Amateur*) in the left, holding it with the thumb and forefinger, about an inch and a half above the cutting edge, the instrument pressing against the second finger, which should be about

that need no retouching or correcting afterward, and thus they appear to do their outlining quickly. It will save time in the end to trace slowly and correctly, besides which a more workmanlike result will thus be obtained.

To return to work: Trace all the lines in the pattern that run from the left top corner to the right lower corner, and all curves that have their concave side toward the worker, starting always at the top, and then turn the block round so as to bring a fresh series of lines and curves into the position occupied by those just done. Occasionally it may be necessary to work from top to bottom, and from right to left; therefore lines running in all directions should be practised; but the foregoing instructions should be followed whenever practicable. When curves of small diameter have to be traced, it will be found necessary to tilt the tool more on to its cutting point and to strike more rapidly than when tracing larger curves, but without allowing the tool to travel any faster. Indeed it should rather be held back than otherwise. It must be understood that one tracer will not always answer for every line in the design, and that though No. 16 has been strongly recommended to the beginner, he must exercise his judgment in its use, taking up one of another size, or even form, when he finds it can be used with less difficulty and to greater advantage. In all cases when a particular tool is spoken of, there will be exceptions to the general rule, and some other may be found of greater suitability, which should then, of course, be used without hesitation. The rule must be, use whatever tool seems best adapted to secure the required result, and on no account continue to use one after its unsuitability, from one cause or another, has become apparent, merely because some one says that it is the right one for that particular purpose. Some learners, instead of keeping in view the effect to be produced, and selecting whatever tool is most likely to produce it, desire to have a rule laid down for the use of each tool, thinking that it is only necessary to follow this rule and the result will come right of itself. Much of the bad work so often seen in amateur productions is chargeable to want of thought rather than to actual unskillfulness; for had there been any previous study of the design, first as to its applicability to metal, then as to the correct interpretation of the drawing, and lastly as to the method of procedure most likely to achieve success, a totally different character would have been given to the work. Let the amateur thoroughly study the design he intends to use before doing a stroke at it, and let him make clear the meaning of every line, and then endeavor to shape the metal itself to the idea he has formed, and it will be found that, though he may not have all the mechanical dexterity desirable, the result will be both pleasing and creditable. When a mastery has been gained over the tracers, and lines can be cut in any direction, with any degree of straightness or curve following exactly the outlines drawn, the beginner may take another step, and so render each stage in the work, as he advances, more interesting and agreeable than the last.

W. E. J. GAWTHORP.

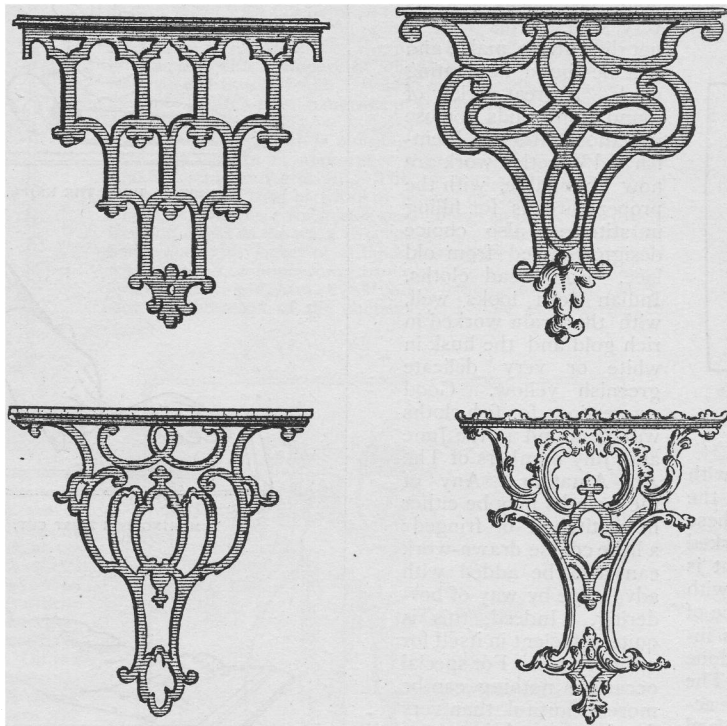
FOR renewing the beauty of old leather, whether on the covers of books, the tops of writing tables, or similar places that are beyond the power of the amateur to replace by entirely new surfaces of the material, the effect of ordinary vaseline cream is almost magical. A very small quantity carefully applied with a soft rag brings back to the faded surface no little of its pristine beauty. The vaseline is absorbed greedily by the material, and appears to replace the natural grease that has evaporated from many years' exposure to the air.

HINTS FOR THE HOME.

THE old spindle chair, which has been very popular since its revival several years ago, is somewhat cheaper than formerly. It may be found in oak and mahogany finish at \$6.25 either with or without rockers. For \$3.50 very odd and pretty chairs are made in different woods; handsomely cushioned they have quite the effect of the more costly styles. Even the common pine chair with a braided cane seat at \$1.25, when coated with the English enamel paint now much used, and cushioned with some gay material, looks remarkably well, and it is strong and durable.

MANY articles of furniture in the "Colonial style," which until recently were only made to order, are now to be found in the stock of the furniture dealer. The buffet is sold with tables and chairs to match.

FOLDING photograph frames are still popular. They range in shape from the immense fourfold screen, three feet



OLD ENGLISH FURNITURE. BRACKETS BY INCE AND MAYHEW.

high, to the tiny heart and clover-leaf shapes for the boudoir, which are made double, so that they support each other when open. These are frequently made of white duck, with some simple flower design painted upon them. The larger ones, which are intended to stand upon mantel-shelf or piano, are made of various materials, often with backs of plush and mats of elegant brocade; but the gay-flowered cretonnes are very effective, and, of course, less expensive. The heavy cardboards for the purpose may be bought already cut. The custom of pasting a thin layer of wadding over them before putting on the cloth is now quite

Art Needlework.

HINTS ON EMBROIDERY.

ABOUT TABLE LINEN.

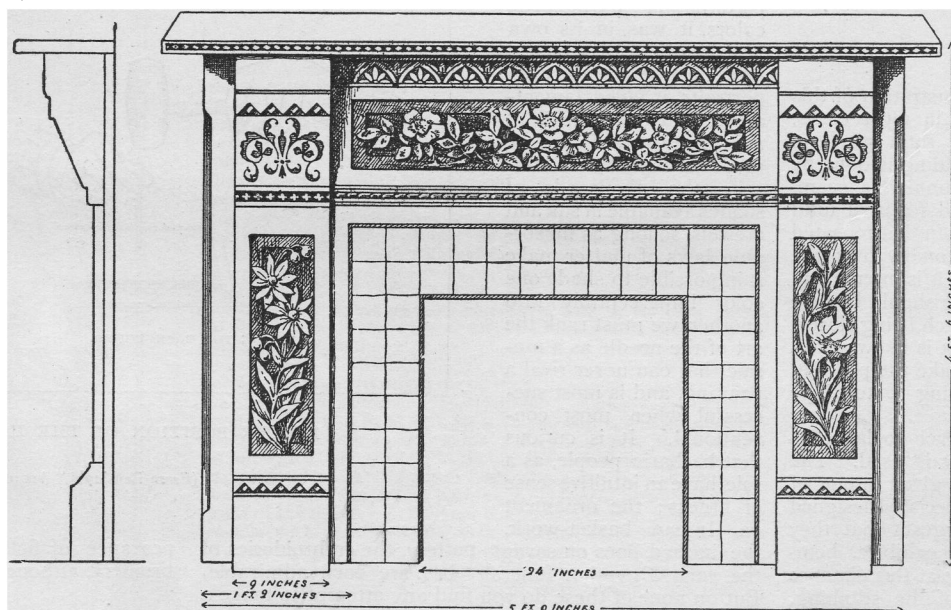
A LARGE field for the exercise of the beautiful art of embroidery is open to those who wish to practice it in the decoration and adornment of table and household linen. The work may be elaborate or simple, according to the desire of the worker, or the uses for which it is intended. Certainly it seems reasonable to keep sets on which much time and labor have been expended for special occasions—the more so if coloring has been in-

troduced; since, in spite of the utmost care in washing or cleaning, colors do suffer more or less by being repeatedly subjected to the process, however "fast" they may be. That they can be made fast to an astonishing degree has been proved by well-known manufacturers, who have made great efforts in this direction. There are many persons who cannot endure the introduction of anything but spotless white into their scheme of decoration; but although the old-fashioned prejudice in favor of immaculate purity for all kinds of table linen is entitled to respect, I cannot help thinking that the use of delicate coloring is not only admissible, but in most instances adds greatly to the richness of the embroidery. There is in vogue what might be aptly described as a middle course. I refer to the custom of outlining in color—generally gold color—every part of the design first worked solidly in white. This has an excellent effect, but its drawback is a tendency to stiffness. Undoubtedly the most artistic method is the judicious blending of delicate tints; they are often so delicate that they shade almost to white. In no case should a great variety of coloring be resorted to. Some of the best results are gained with one tone of color only throughout the design, three or four shades of it being ample. It is, however, quite permissible, if preferred, to use green, for the foliage

in a floral design, keeping to one color for the flowers. The green must, of course, harmonize with the coloring of the flowers; for instance, blue flowers are best set off by pale yellowish green running into warm browns. Pink flowers look well with faded gray greens; yellow requires the cool blue green belonging to the foliage of the garden poppy. Another point should be noted: it is most elegant to keep to the same coloring for everything used in one course, albeit different designs may

be employed with advantage; but here again harmony should prevail, inasmuch as it would be very ill-judged to mix up conventional with semi-conventional or realistic designs. Persons are apt to buy things haphazard merely because they are pretty in themselves, forgetting that unless they accord with their surroundings no amount of prettiness will make them desirable. The numberless trifling adjuncts to a well-ordered table are all more or less capable of embellishment by needlework. First, perhaps, in importance after the table-cloth itself—which may be either heavily embroidered, trimmed with hand-made lace or richly decorated with drawn-work—comes the table-scarf, or the set of mats which often take the place of a scarf. There is much choice of material for these. Very beautiful effects can be gained by painting a suitable design on bolting cloth and outlining it in silks to match; the edge may be trimmed with soft lace. Another novel method is treated thus: A large

single flower is chosen; the flowers are conventionalized and placed side by side so that they touch; when painted, the outlines are worked in buttonhole stitch and



SIMPLE DESIGN FOR A CARVED WOODEN MANTEL. BY LAURA FRY.

(FULL-SIZED WORKING DETAILS WILL BE GIVEN.)

general. It gives a softer and richer look, and involves little extra trouble. Lepage's glue is excellent for pasting, although flour paste answers every purpose. One screen may hold pictures of authors, another of actors and actresses, or of artists.